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THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW

Devoted to the interests of Worship Music in the Nonconformist Churches.

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ONCE again the Nonconformist Choir Union may be congratulated upon a very successful festival. This creditable result is almost entirely due to the careful teaching given by the various choirmasters throughout the country, and to the attention bestowed by the army of singers to the instruction thus given them. One or two slips there certainly were in the performance, but when it is remembered that no full rehearsal had been possible, and that many hundreds of the singers had not been rehearsed by the conductor, and were therefore unacquainted with his various points, the wonder is that not more mistakes were made.

So far as we can gather from some competent critics who were present, the singing of the choir showed considerable improvement this year in several respects. It was lighter and brighter than at any previous festival. A heavy tone and considerable dragging have been noticeable in former years. Happily, to some extent these faults have been overcome, and we hope a still further improvement will be observed next year. The choir has, however, not yet succeeded in getting a real *pianissimo*. Probably the reason is that singers are so accustomed to singing *forte* in order to pull along a dragging congregation that they find a

difficulty in singing really softly. Further, on a huge orchestra every singer naturally perhaps feels he or she must sing out, forgetting that a mere whisper from 4,000 throats would produce a large volume of tone. To secure really soft singing where desired is a point to be aimed at for the next festival.

The choir was the largest the Union has ever had; the orchestra, with the exception of two very small spaces at the extreme corners, being completely filled. The band too was larger and more efficient than ever, thanks to the energy and skill of the orchestral conductor, Mr. T. R. Croger.

The competitions created a good deal of interest, and the standard of the singing was as high if not higher than on any previous occasion. The Burnley choir that took the prize in Class A sang remarkably well, and richly deserved the place of honour. In Class B too the Rushden choir did well. We would offer one suggestion to competing choirs. They will find it utterly impossible to do themselves justice if after travelling all night, they attempt to see all London on the morning of the competition and arrive at the Palace heated and tired a few minutes before they have to sing. But for a mistake of this kind one choir at least would have done much better.

During this month the Committee will begin to prepare for next year's festival. The first thing to do is to make up the book of music. Suggestions as to pieces to be included are invited and will be heartily welcomed. These suggestions should be sent to Mr. Croger, 114, Wood-street, E.C., within the next fortnight. We hope many will respond to this invitation. Every suggestion will be carefully considered.

The list of towns from which the choirs came which appears in another column will be read with interest, as it shows the wide-spread influence of the Union. But it will be observed that no contingents came from such places as Leeds, Birmingham, Bristol, Manchester, Leicester, Derby. Why was this? Probably because no enthusiastic organist in each of these places has moved in the matter of forming a local union. Is there no one in these large towns who will take in hand the formation of a local choir union? Perhaps some of our readers will work out this idea with the view of taking part in next year's festival.

A correspondent writes us as to the action of the deacons of a London church, in declining to introduce an organ into the church. The honorary organist (American organ) has been working hard to raise the standard of the music, but feeling the want of a suitable instrument to lead and support the singing, he approached the deacons on the subject. He informed them that he knew of an

organ which at the price was a bargain, and he guaranteed to find a sixth of the cost. The deacons replied as follows: "After a lengthened discussion the officers have unanimously come to the conclusion that no necessity exists for the erection of such an instrument. . . . The erection of a pipe organ would be altogether at variance with the past and best traditions of the church. . . . Their conviction is that the service of praise should be of the very highest order, but at the same time they are doubtful if the proposal in question would promote so desirable an object (!)" These deacons are evidently not alive to present-day needs.

Passing Notes.

OF course I have, as in duty bound, been reading the recently-published "Life of Sir Frederick Gore Ouseley." De Quincey says it is one of the misfortunes of existence that one has to read hundreds of books only to find that he need not have read them. That is not the case with Ouseley. The book is full of interesting things, especially to the organist and choirmaster. Sir Frederick was pre-eminently a church musician, impressed with the beautiful liturgy of his church, and cognisant of the great value of music as an aid to devotion. No doubt he was a bit conservative. He had a peculiar antipathy toward hymns, and he used to affect that he never cared for hymn-tunes, although he admitted that there was much to admire in the breadth and dignity of the older tunes. Yet Ouseley wrote hymn-tunes himself! Gregorians he detested, considering them unsuitable to the English language, and he held strongly that, if sung at all, they should be sung only by men's voices. In his organ-playing he was also somewhat old-fashioned. His great show piece was "Fixed in His Everlasting Seat," over which he would get so excited that he has been known to break off before the end from sheer exhaustion. Organs in chambers were his pet abomination; and he frequently prophesied that the use of orchestral instruments would again come into vogue in village churches. He seems to have had a pretty temper, judging from certain anecdotes scattered about this volume. He would fly into a passion if defeated in a game; and there is a tradition that on one occasion, finding himself fastened in his study by the catching of the door-latch, he could not wait until the door might be opened from the outside, but kicked a panel right through it. Pairing off his guests for dinner always taxed his patience; indeed, he generally led off the best lady himself, and told the rest of the company to "sort themselves." He was always very willing to play in company, but if anyone began to chatter, then look out for the *donner und blitzen*. On one such occasion he jumped from the music stool like a flash, saying, "And I forgot the rest." Sir Frederick was never married. Dryden (was it Dryden?) wished that wives were almanacks, that they might be changed every year. Ouseley thought that they had better be pianos, so that they might be shut up at will. The modern Oxford he did not like, because the High Street "swarms with nursemaids and perambulators." Evi-

dently a confirmed misogynist. Do you think that a man can have the soul of music in him without having a gentle feeling towards those "lovely dears" whom Burns called the noblest work of nature? I merely ask the question; I have my own opinion, but I am not going to state it.

Some of the wildest nonsense has been uttered in the recent Scottish Church Assemblies over the unsuccessful attempt to secure a united hymnal for the three Presbyterian Churches. The draft of the proposed collection came before the various Courts for their consideration; of course there was the usual outcry, by a minority of born idiots, against such hymns as Milman's "When our heads are bowed with woe," and others like it, which are supposed to show a too reverent attention to the Virgin Mary. If I ever land in a madhouse, I am sure it will be after reading the rabid ravings of such ranters. This excellent hymn of Milman's has perhaps suffered more at the hands of tinkering editors than any other that has ever been written. The expression, "Son of Mary," in the refrain, has taken every conceivable form—"Man of Sorrows," "Son of David," "Loving Saviour," and one knows not what else. In the annotated edition of Bickersteth's Hymnal Companion we are told that, though the original phrase expresses "the great truth of our Lord's humanity," it has been objected to by many, and that, in short, rather than give offence, the editor has substituted another. What kind of people they are who object to the great truth of our Lord's humanity can only be imagined. Some of the born idiots aforesaid protest, of course, against having hymns at all. Hymns are not inspired, we are told; and some of them are not even poetry. Fancy this, as coming from the men who want to sing nothing but the Scottish metrical psalm! Why, there are not a hundred lines of real poetry in all the hundred and fifty Psalms of the Rous version. The doctrine may be all right, of course, for there is no incompatibility between doctrine and doggerel. And yet I am at one with the reverend speaker who said that the very opening lines of the Psalter—"That man hath perfect blessedness"—proclaim a palpable heresy, for there is no such thing as perfect blessedness. Curiously enough, the "purity party" of the Irish Presbyterian Church have also been solemnly but ineffectually memorialising their Assembly against the innovation of hymns. All these things seem to me but voices from the dead. I look upon such people with the same sad interest that Hugh Miller looked upon a centenarian who had fought in the '45.

It is strange how little notice has been taken in the musical journals of the death of Madame Schumann. By her removal another of the few remaining links which bind the present to the historic past has been snapped. Madame Schumann, as someone has remarked, might as a child have seen Beethoven (we know that her father was intimate with the master), and might have sported with that sweetest of all grown-up children, Franz Schubert. We hear of her having played with Mendelssohn, and Liszt, and many more brilliant lights; and it is interesting

to learn that Brahms, whom Schumann hailed so long ago as 1853 as an artist of the first water, had been her closest friend up to the very end. It takes us back a long time, that first meeting of hers with Robert Schumann. She was a girl of nine, then, and Schumann, whom Moscheles at the time described as "a retiring but interesting young man," used to go to her father for piano lessons. The love between the pair was a long time in ripening, and when at last they came to know thoroughly their own minds in the matter the lady's father, seeing little in Schumann's prospects, refused to sanction the union. Schumann thereupon tried to better his position, but the obdurate parent remained obdurate, and in the end the composer took his case into the law courts—for in Germany the law considerately compels a man to explain why he will not allow his daughter to marry. The courts, after taking a year to consider the matter, decided that Wieck's objections were frivolous, and so the marriage took place in 1840. Schumann seems to have been a pretty cool-headed lover. He never hesitated to criticise his fiancée's compositions, nor did he unfailingly approve of her playing. "When you are at the piano," he wrote, "you are not yourself to me; my judgment is absolutely independent." He made an excellent husband, nevertheless, and now that the partner of his brief married life is gone we shall probably hear more of the estimable side of his character. Madame Schumann's father died as late as 1873 in his eighty-eighth year. There were eight children born to the Schumann's, and one of the daughters has recently been settled in London as a teacher.

If I were suddenly to come into a fortune, probably the first thing I would do would be to set off for a long tour on the Continent, to visit the many places which have there been consecrated as the abodes of musical genius. In the meantime, while I cultivate that poverty which Jean Paul declares to be a spur to genius, I content myself with a view of such scenes through the eyes of others who have risked their talents—and perhaps their souls—by a heaping up of riches. And so it is that I have got hold of an interesting little pamphlet by Mr. Herbert M. Bower, entitled "A Flying Visit to Cremona, the Home of Stradivari" (Ripon: W. Harrison). It was Mr. Haweis, I believe, who swore—of course in Italian—at the Cremona jehu who declared that he had never heard of Stradivarius, and could not therefore drive to his abode. Mr. Bower does not seem to have bothered the jehus, though he too had his experience of "the blank statements of native citizens" who do not appear to know why their town should be regarded as of any importance. Save for a name and a tablet the Cremona of to-day has very few traces of the master who brought violin-making to perfection, and who died only about a century and a half ago. His house cannot strictly be said to exist. It is thought that a part of the lower walls remains, but if you stand actually where Stradivarius stood it will be in a modern restaurant, where the red wine of the Cremona district may be quaffed as a fitting libation to his shade. In one of the rooms there is a large coloured medallion portrait inscribed, "Stradivarius,

1737," while on the outside of the building a memorial tablet tells that here Stradivarius "brought stringed instruments to wonderful perfection." The church where Stradivarius was buried was demolished a short time ago, and the stone that marked his tomb is now in the local museum. It is very interesting to learn on Mr. Bower's authority that the family still lives here in the person of *Avvocato* L. Stradivarius, a gentleman of some repute in the legal profession. What an interesting paper might be written on the posterity of musical genius!

Is it really true that the veteran composer of "Kathleen Mavourneen" is dead? The intimation, so far as I have seen, appears in only one musical journal, but the details are circumstantial enough to indicate the reliability of the report. For many years poor Crouch's name has come up regularly as that of a deserving recipient of the bounty of the musical world, but I fear the musical world for the most part read and heeded not. He was wont to complain bitterly that, while he got only £5 for the song which made his name famous, many nice little fortunes were made out of it by the music-sellers, piratical and other. It was purchased originally by the firm of D'Almaine, but the copyright has been through several hands; when Messrs. Hutchings and Romer had it, the price they paid was £552. Crouch has had an extraordinarily varied career, amounting almost to a romance. Born in London in 1808, he became a student under Dr. Crotch at the R.A.M. Rossini heard him play on the violin, and Bochsa, the harpist, gave him lessons and got him into the choir of Westminster Abbey. He was a member of Queen Adelaide's band and principal 'cellist at Drury Lane, and just as his musical prospects seemed to be opening up he started a speculation in zinc mills in Kent and ruined himself. In 1849 he set off for the United States, where at first he gained a precarious living as a teacher and organist. Enlisting as a Volunteer in the civil war he came out with three broken ribs and his hand "badly mashed"; then he became a gardener, and later on was employed as a common workman in a factory. For many years he has been without means or regular employment, so that the end has probably not been unwelcome to him. "Let them think on these things," might well be the injunction to singers of "Kathleen Mavourneen."

J. CUTHBERT HADDEN.

WEDDING.—Members and friends of the London Sunday School Choir were particularly interested in the marriage of Mr. J. H. H. Barnard—the son and energetic assistant of the Society's respected manager—with Annie, the youngest daughter of the late Mr. John Conway, of Clapham. The service was celebrated in the parish church, Brixton, on June 8th, and was conducted by the Rev. Marcus Rainsford, jun., M.A., and the musical portion was rendered by Mr. Douglas Redman, A.R.A.M.

The bride, who was attired in a rich dress of white duchesse satin, was given away by her uncle, Mr. A. J. Oxley, of Brixton Hill. In honour of the occasion Mendelssohn's "Wedding March" was rendered by the full orchestra at the festival of the above choir at the Crystal Palace on June 17th.



Music at the Punshon Memorial Wesleyan Church, Bournemouth.

It may now be safely asserted that music plays a very important part in the numerous attractions of this delightful and picturesque seaside resort. The example set by the municipal authorities in opening up the Winter Gardens, and giving visitors the benefit of listening to a first-class orchestra, together with some of the best singers of the day, is worthy of the highest commendation.

There are a great number of watering-places where the best of music is to be heard during two or three of the summer months, but at Bournemouth the "ball is kept rolling" all the year round, and in this respect we think that it stands at present unrivalled. During the past winter over a hundred classical symphony concerts have been given under the able direction of Mr. Dan Godfrey, jun., which have been attended by large numbers of society amateurs who are in the habit of wintering in this soft Southern clime. A few months ago Madame Patti sang in the Pavilion, with results eminently satisfactory, the guinea seats being bought up freely. Away from the Winter Gardens we also hear of a Bournemouth Musical Festival and several societies of an ambitious nature. Thus we can cordially recommend all who revel in the charms of the divine art to ponder on these remarks when thinking of the all-important question, "Where shall we go for this year's summer holiday?"

Whilst chatting the other day with a friend, one of the most highly respected townsmen, our talk reverted to the ever-familiar theme to which these pages are devoted, when he remarked, "You should

go and have a little conversation with Mr. Howard May, who conducts the music at the Wesleyan Church here, and in many ways is lending great service to musical doings in the town." So without further ado our friend obliged us with this good gentleman's address, and away we went at once over the West Cliff, and were fortunate enough to find Mr. May at liberty in his charming home. A kindly welcome was accorded to us, and a pleasant little talk followed with the gentleman whose portrait herewith appears. We soon discovered Mr. May to be an enthusiastic amateur who delights in doing all in his power to further the cause of music amongst the "Noncons."

Happily, Mr. May is able to devote ample time in this respect, and being blessed with no very meagre portion of this world's goods, his influence is all the greater. Formerly he was a citizen of Bristol, where, being a member of the famous Orpheus Glee Society, he is imbued with Mr. George Riseley's ideas, *re* choir training, which evidently hold him in good stead. For the past ten years Mr. May has been steadily working, together with his colleague, Mr. W. H. Hardick, the worthy and talented organist, in improving the musical service at the above-named place of worship; we are very pleased, therefore, to make mention of their efforts, and to cordially recognise the good work in which they are engaged.

Regarding the dual control, Mr. May says they differ on many points, but they happily agree to do so, and so work very harmoniously. This, he humorously remarks, is not very hard to do, as he quite recognises that Mr. Hardick has the brains and ability, and he (Mr. May) the "push and go."

The church in question is one of the several commanding edifices to be viewed from the beautiful gardens which form such a delightful feature of the town. It stands on the slope of Richmond Hill, and was built about twelve years ago in memory of one of the greatest of England's preachers, whose illustrious name it bears. It is a good Gothic building, bright and cheerful, well ventilated, and fitted with electric light as well as gas.

The choir stalls, accommodating about thirty choristers, are situated in a small chancel, in which is the organ, placed in a recess on the right hand side. This instrument was built by Messrs. Vowles of Bristol; it is a finely-toned three-manual organ, though not yet completed. When the necessary funds are forthcoming, several other stops on the "great" are to be added, then it will doubtless compare favourably with any in the town.

Mr. May deplores the fact that, owing to the varying population of Bournemouth, they naturally suffer much, as so many of the choristers leave the town just as they are getting into good working order. At present he says their choir is almost entirely composed of new comers. Nearly all the members are also members of the church, and so do their work out of love for the church as well as for the love of music, and it is perhaps mainly owing to this fact, and also to their regular attendance at practices, that the efficiency of the choir is maintained.

The services, more especially in the evening, vary very much, being greatly dependent on the presiding minister. It is the usual custom to give an anthem at each evening service, ringing the changes as much as possible on about forty-five compositions. Mr. May says they had great trouble in getting some of their more conservative brethren educated to this alteration, but he thinks all objections have now died away. He strongly contends that to keep an efficient choir together it is necessary to give them more than hymn tunes and chants to practice. Further, Mr. May regrets that the Wesleyans have not copied their Congregational friends, and compiled a good book of chants and anthems that could be distributed throughout the congregation, thus doing away with the formalism of the choir singing the anthems alone; also he deplores the fact that they are at present unable to introduce a good liturgical form of service. This leads us to wish that a book of anthems and short liturgical services on broad catholic lines might be compiled for use in any section of the Free Churches. This is a "large order," doubtless, but should not be beyond the combined efforts of the Free Church Council and the Nonconformist Choir Union. Several works, such as "Lauda Zion," "O come, let us sing," "As the hart pants," "Bethany," etc., etc., have been given on week nights. These have been rendered on "service" lines rather than in the form of a concert.

Occasionally at the close of a Sunday evening service special musical services have been given, as is now customary in many places. Members of the congregation seldom leave until the conclusion of these. Last Easter Spohr's "Last Judgment" was given on Good Friday evening, and the Hymn of Praise (Mendelssohn) on Easter Sunday evening, with full professional band and organ at the close of the ordinary service, which was slightly curtailed. An immense crowd assembled, and everything was a huge success, except the collection, which, unfortunately, barely paid for the printed form of service containing words of the work and hymns. In this respect our churches have yet much to learn. Verily, Mr. May was good to give such a musical feast. We hope that on the next occasion the folk will be a little more thoughtful and generous.

In the many changes amongst the choristers Mr. May is heartily thankful for the help of both his leading soprano and contralto, who have been fixtures. These ladies, we understand, have excellent voices, and are capital leaders.

Our visit to the church was on the last Sunday morning in May (the day following our "talk" with the choirmaster). The service was ably conducted by the Rev. J. J. Brown, one of the circuit ministers. The musical items consisted of three chants, including the Te Deum, three hymns, and four-fold Amen, in addition to three organ voluntaries; the various renderings giving us much satisfaction in every way. The church was by no means full, yet a good amount of tone issued from the congregation, making it difficult for us to judge the merits of the choir. All seemed to go easily

and musicianly, and well reflected efficient guidance on the part of the principals. Especially were we pleased with Mr. Hardick's work at the organ. His voluntaries were devotional and effective, and in all his accompaniments there was the touch of a master's hand well controlled by the spirit of true worship. After the service, the choir rehearsed a short anthem of Matthew Kingston's, which gave us a little opportunity of hearing them alone and forming an opinion distinctly in their favour.

Mr. Howard May and Mr. Hardick are both young men, and we sincerely trust they may have a long career of joint usefulness in the work they love so much, and that the years of patient seed sowing and ardent toil in such a good cause will result in an abundant harvest of fair fruit that shall redound to their great credit amongst the hosts of friends they are sure to make, as well as in the records written in the great "Book of Life."

The Nonconformist Choir Union.

EIGHTH ANNUAL FESTIVAL.

(By a Special Reporter.)

THE Eighth Annual Festival was held at the Crystal Palace on Saturday, June 13th, when the following choirs took part:—

LONDON.

Brixton—Unitarian.
Bow—Harley Street Congregational.
Bromley, Kent—Baptist; Congregational; Presbyterian.
Burgett Road—Congregational.
City Road—Whitfield Tabernacle.
Clapton—Down's Chapel.
City Temple.
Camden Town—Arlington Road.
Dalston—Wesleyan.
Dulwich, E.—Emanuel Congregational.
Fulham—Dawes Road Congregational.
Finsbury Circus—Mr. Minshall's Choir.
Forest Gate—Congregational.
Finchley, E.—Congregational.
Holloway, Upper—Baptist; Junction Road Congregational.
Hackney—Old Gravel Pit.
Highbury Quadrant.
Holloway—Caledonian Road Congregational.
Highbury Hill—Baptist.
Harringay—Congregational.
Islington—Salter's Hall Baptist.
Kentish Town—Congregational; Hawley Road Chapel.
Limehouse—Coverdale Congregational.
Lordship Lane—Baptist.
Manor Park—Congregational.
Newington, S.E.—Old York Road.
Paddington—Craven Hill.
Peckham—Clifton Congregational.
Sydenham—Church in the Grove.
Stoke Newington—Raleigh Memorial; Wesleyan.
Stratford—Maryland Point Presbyterian.
Stockwell—Baptist.
Tottenham—High Cross Congregational; Wesleyan.
Wandsworth—Victoria Baptist.
West Ham—Unitarian.
Walthamstow—Trinity Congregational.

PROVINCIAL.

Ampthill—Union Chapel.
Blackburn—Paradise Methodist Free Church.

Bournemouth—Nonconformist Choir Union.
 Bury—Limefield United Methodist Free Church.
 Burnley—Colne Road Wesleyan; Myrtle Bank Chapel.
 Bedford—Bunyan Meeting.
 Barnoldswick—Wesleyan Chapel.
 Brierfield—Nonconformist Choir Union.
 Burton-on-Trent—Swadlincote Baptist; Burton Non-conformist Choir Union.
 Burley-in-Wharfedale—Salem Congregational.
 Coventry—Well Street Congregational; West Orchard; Nonconformist Choir Union.
 Crosshills—Wesleyan; United Methodist Free Church.
 Chelmsford—Congregational.
 Chepstow—Beulah Congregational.
 Colne—Congregational; Primitive Methodist; Albert Road Wesleyan.
 Denton—Hope Congregational; Trinity Wesleyan; United Methodist Free Church.
 Denford—Wesleyan.
 Darlaston—Primitive Methodist.
 Folkestone—Nonconformist Choir Union.
 Grimsby—United Methodist Free Church.
 Glossop—Wesleyan Circuit; Princes' Street Chapel; Tabernacle Church; Zion Methodist New Connexion; Wesleyan Reform; Fitzalan Street.
 Hyde—Union Street Congregational; Newton Wesleyan; Wesleyan.
 Huntingdon—Trinity Church.
 Hollingworth—Congregational; Methodist New Connexion.
 Harpole—Baptist.
 Haslingden—Trinity Baptist.
 Heywood—Bridge Street Primitive Methodist; Gallow's Hill.
 Hadleigh—Nonconformist Choir Union.
 Ilkley—Congregational.
 Ipswich—Nonconformist Choir Union.
 Irthingboro'—Baptist; Wesleyan.
 Kettering—Nonconformist Choir Union.
 Kislingboro'—Baptist.
 Keighley—Alice Street Primitive Methodist.
 Leamington—Nonconformist Choir Union,
 Liverpool—Nonconformist Choir Union.
 Littleborough.
 Langley—Birmingham.
 Middlesbrough—St. George's Congregational.
 Maulden—Union Chapel.
 Northampton—Mount Pleasant Baptist; Queen's Road Wesleyan; Victoria Road Congregational.
 Nottingham—Nonconformist Choir Union.
 Nelson—Skipton Wesleyan; Carr Road Wesleyan; Manchester Road Congregational.
 Otley—Wesleyan; Congregational; Primitive Methodist.
 Oldham—Nonconformist Choir Union.
 Rochdale—Hollows United Methodist Free Church; Hamen United Methodist Free Church; Lower Place United Methodist Free Church; Syke United Methodist Free Church; Zion Baptist Unitarian; Lowerfold United Methodist Free Church; Smallbridge Primitive Methodist; Bamford Congregational; United Methodist Free Church; Spotland United Methodist Free Church; Smallbridge United Methodist Free Church; Moore Street Congregational; Molesworth Street Methodist New Connexion; Shawclough Zion Primitive Methodist.
 Royton—Congregational.
 Ringstead—Wesleyan.
 Rushden—Old Baptist.
 Raunds—Wesleyan.
 Rochester—Vines Congregational.
 Royston—Kneesworth.
 Ruabon—Congregational.
 Sutton-in-Craven—Baptist.
 Small Heath—Congregational.

St. Neot's—Nonconformist Choir Union.
 Sale—Congregational.
 Stockport—Nonconformist Choir Union.
 Sandy—Baptist.
 Todmorden—Patmos Congregational; Bridge Street United Methodist Free Church.
 Tunbridge Wells—Mount Pleasant Congregational; Baptist Tabernacle.
 Tonbridge—Wesleyan.
 Thrapston—Baptist.
 Wheatley Lane—Wesleyan.
 Windsor—William Street Congregational.
 Wrexham—Pen-y-Bryn Congregational.
 Walsall—Nonconformist Choir Union.
 Wetherley—Wesleyan.
 Warwick—Brook Street Congregational.

The weather was perfect. The brilliant sunshine was tempered by a soft, refreshing breeze, and all nature rejoiced in the radiant loveliness of an ideal summer's day. The "smiling morn" was a happy augury of the success of the Festival; though even if the clouds had poured out water, the enthusiasm of the many units that go to make up the Union would not have been damped. Is it possible that this can be the eighth Festival? Some of those who took part in the inauguration of the Union may have thought at the time that in a few years the novelty would have worn off, and the organization would become defunct; but it seems to be more deeply rooted than ever. It is true that some of the leaders have literally grown grey in the service, and one, at least, whose features are stamped with the mark of perennial youth, has been prematurely deprived of the natural covering of his pericranium. But the same earnestness and enthusiasm prevails. Long may it continue!

The proceedings of the day may be said to have commenced at the hour of noon, when a goodly company met in the concert-room of the Palace, the scene of so many musical triumphs under the baton of the venerable and esteemed Mr. August Manns. Here were to be held the choral competitions which have become so interesting a feature of the Festival. The Committee were fortunate in having secured the services of Dr. E. H. Turpin as Adjudicator. Dr. Turpin's wide experience, gifted musicianship, and well-balanced mind, made him emphatically the right man in the right place. Seated near the Adjudicator were Mr. E. Minshall, the esteemed chairman and conductor, Mr. T. R. Croger, the ever-genial secretary, and Mr. Ernest W. E. Blandford, the excellent Chancellor of the Exchequer, to all of whom the Union owes more than can be expressed. The venerable face of Mr. Robert Griffiths, Secretary of the Tonic Sol-fa College, was also to be seen; and Mr. A. L. Cowley, Inspector of Music to the London School Board, proved to be an excellent manager of the competition arrangements.

The contest opened with "Class B.—For choirs of not less than sixteen, and not more than twenty-five voices. A prize of five guineas, and a certificate, with a silver-mounted baton (presented by the Hon. Sec.), which shall become the personal property of the conductor."

For convenience of reference we give the choirs, their conductors, etc., in tabulated form, and in the order in which they sang.

CLASS B.

CHOIR.	CONDUCTOR.	NO. OF VOICES.
Goodall Street Baptist, Walsall	Mr. T. Eccleshall	19
Hatherlow Congregation, via Stockport	Mr. Samuel Howard, A.R.C.O.	16
Old Baptist, Rushden (Prize)	Mr. Joseph Farey	25
Grimsby Free Methodist	Mr. Ernest G. Horton	22

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 5. "O BE JOYFUL IN GOD." By W. HENRY MAXFIELD. Mus. Bac. $1\frac{1}{2}$ d.
 6. "FEAR NOT, O LAND." (Prize Harvest Anthem.) By ARTHUR BERRIDGE. $1\frac{1}{2}$ d.
 7. "HOLY, HOLY, HOLY." By W. WRIGHT. $1\frac{1}{2}$ d.
 8. "THERE WERE SHEPHERDS." (Prize Christmas Anthem.) By W. WRIGHT. $1\frac{1}{2}$ d.
 9. "HE IS RISEN." (Prize Easter Anthem.) By J.P. ATTWATER. $1\frac{1}{2}$ d.
 10. "O LORD, I WILL PRAISE THEE." (Prize Anthem.) By ORLANDO A. MANSFIELD, M.D. $1\frac{1}{2}$ d.
 11. "BECAUSE THE LORD THY GOD." (Prize Harvest Anthem.) By W. HENRY MAXFIELD, M.B. $1\frac{1}{2}$ d.
 12. "ALL HAIL THE POWER OF JESU'S NAME." (Prize Anthem.) By ERNEST H. SMITH, F.R.C.O.
 13. BENEDICITE OMNIA OPERA. (Prize Sett'ng.) By GEORGE H. ELY, B.A. $1\frac{1}{2}$ d.
 14. LET US NOW GO EVEN UNTO BETHLEHEM. (Christmas Anthem.) By BRUCE STEANE. $1\frac{1}{2}$ d.
 15. CHRIST IS RISEN. (Prize Easter Anthem.) By JAMES LYON. $1\frac{1}{2}$ d.
 16. SAVIOUR, BLESSED SAVIOUR By ERNEST H. SMITH, F.R.C.O. 2d.
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 18. LET THE EARTH BRING FORTH GRASS By ARTHUR BERRIDGE. 2d.
 19. MARCH ON, MARCH ON, YE SOLDIERS TRUE By C. DARNTON. 2d.
 20. PRAISE YE THE LORD (Festival Anthem) By ERNEST H. SMITH, F.R.C.O. 2d.

No. 21. THE LORD'S PRAYER. (Congregational Setting) A.W. FLETCHER. $1\frac{1}{2}$ d.
 22. ASSIST US MERCIFULLY O LORD. G. RAYLEIGH VICARS. $1\frac{1}{2}$ d.
 (TO BE CONTINUED.)

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ASSIST US MERCIFULLY, O LORD.

Composed by

G. RAYLEIGH VICARS.

Adagio religioso.

Soprano.

Alto.

Tenor.
(Sing lower)

Bass.

Accomp.
(if necessary)

The musical score consists of five staves. The top four staves represent vocal parts: Soprano, Alto, Tenor (with a note indicating to sing lower), and Bass. The fifth staff represents the accompaniment. The key signature is one flat, and the time signature is common time (indicated by '4'). The vocal parts sing a continuous melody of eighth and sixteenth notes, with lyrics appearing below the notes. The accompaniment staff shows a harmonic progression with chords and bass notes. Measure numbers are present at the beginning of each section.

Adagio religioso.

The continuation of the musical score begins with a new section of lyrics:

ca - tions and prayers, our sup - pli - ca - tions and prayers and dis -

ca - tions and prayers, our sup - pli - ca - tions and prayers and dis -

ca - tions and prayers, our sup - pli - ca - tions and prayers and dispose the way of thy

ca - tions and prayers, our sup - pli - ca - tions and prayers and dis -

The score then transitions to a new section, indicated by a change in key signature (no sharps or flats) and time signature (common time).

3

pose the way of thy servants to - wards the attainment of e - ver - last - ing sal - va - - -
 pose the way of thy servants to - wards the attainment of e - ver - last - ing sal - va - - -
 ser - vents thy servants to - wards the attainment of e - ver - last - ing sal - va - - -
 pose the way of thy servants to - wards the attainment of e - ver - last - ing sal - va - - -

a tempo

tion that a - mong all the changes and chances of this mortal life we may e-ver be de-
a tempo
 tion that a - mong all the changes and chances of this mortal life we may e-ver be de-
a tempo
 tion that a - mong all the changes and chances of this mortal life we may e-ver be de-
a tempo
 tion that a - mong all the changes and chances of this mortal life we may e-ver be de-

p slarg.

fend-ed by thy most gracious and ready help through Jesus, through Jesus Christ our Lord. As-
p slarg.
 fend-ed by thy most gracious and ready help through Jesus, through Jesus Christ our Lord. As-
p slarg.
 fend-ed by thy most gracious and ready help through Jesus, through Jesus Christ our Lord. As-
p slarg.
 fend-ed by thy most gracious and ready help through Jesus, through Jesus Christ our Lord. As-

*tempo**Grave ad fin.*

sist us, as - sist us mer - ci - ful - ly O Lord in these our suppli - ca - tions and
tempo *Grave ad fin.*

sist us, as - sist us mer - ci - ful - ly O Lord in these our suppli - ca - tions and
tempo *Grave ad fin.*

sist us, as - sist us mer - ci - ful - ly O Lord in these our suppli - ca - tions and
tempo *Grave ad fin.*

sist us, as - sist us mer - ci - ful - ly O Lord in these our suppli - ca - tions and
tempo *Grave ad fin.*

sist us, as - sist us mer - ci - ful - ly O Lord in these our suppli - ca - tions and
tempo *Grave ad fin.*

prayers, our suppli - ca - - tions and prayers through Je - sus, through
con express.

prayers, our suppli - ca - - tions and prayers Je - sus, through
con express.

prayers, our suppli - ca - - tions and prayers Je - sus, through
con express.

prayers, in these our suppli - ca - - tions and prayers Je - sus,
con express.

pp

Each choir had to sing a test piece, and a secular piece of their own selection. The test piece, "O Love the Lord"—an anthem by Dr. A. H. Mann, organist of King's College, Cambridge—was by no means easy. Nearly all the choirs—or rather their conductors—increased the difficulty by taking the anthem at an absurdly slow pace. It is physically impossible to sustain long phrases unless a choir has had very special training in this difficult accomplishment; and even then, as Dr. Turpin says, we in England have lost the art of the deep breathing and sustained singing which was so characteristic a feature of the Palestrina school.

But to come to details. The Goodall Street (all good singers) Baptists, Walsall, led the way—not quite to victory, as it proved, but in the competition. Dr. Turpin has kindly sent his report of the contest, so that it would be presumptuous for me to particularise the singing of each separate choir. The Walsall conductor was Mr. T. Eccleshall, and their selected piece, Bishop's melodious and expressive "Sleep, gentle lady." Following the Walsallites came the Hatherlow Congregationalists, the prize-winners of last, though unfortunately not of this, year. Their conductor was Mr. Samuel Howard, A.R.C.O. They sang the test piece from memory, and their selection, Pinsuti's "Moonlight and Music," proved a pretty sequel to the former choir's injunction to the "gentle lady" that she was to "sleep," of course during the "moonlight," with "music" thrown in to lull her to slumber. The Rushden Old Baptist choir next underwent the ordeal, and, as it proved, to the satisfaction of the judge, who awarded them the prize. Mr. Joseph Farey was the conductor, and, in the light of the subsequent award, the selected piece, "When hands meet," was most appropriate, as there must have been a great deal of hand-shaking after their victory was declared. The Grimsby Free Methodists, led by Mr. E. G. Horton, brought up the rear; they sang "Summer's good-bye," by Collingwood Banks.

Class A.—"For choirs of not less than 26, and not more than 40 voices. A prize of Five Guineas and a Certificate with a Challenge Trophy (presented by Mrs. Minshall), and to become the property of any Choir winning it three years in succession), and a Silver-mounted Baton (presented by the Hon. Secretary, Mr. T. R. Croger), which shall at once become the personal property of the conductor."

As in the previous class, four choirs entered. They sang in the following order:—

CLASS A.

CHOIR.	CONDUCTOR.	NO. OF VOICES.
Mount Pleasant Baptist, Northampton	Mr. Fred. Pentelow	37
Colne Road Wesleyan, Burnley (Prize)	Mr. Dan Duxbury	37
Queen's Road Wesleyan, Northampton	Mr. Jas. Rogers	31
Fulham Congregational	Mr. J. W. Archer	—

The test piece in this class was the anthem "God hath appointed a day," by Mr. Berthold Tours. The conductor of the Mount Pleasant choir did not occupy the conductor's rostrum, but stood near his singers, whereby some of the ladies' hats, if not their organs of vision, were in some danger from the point of the baton. Their selected piece was Pinsuti's "The sea hath its pearls." When Colne Road, Burnley was put up, expectation ran high, as the reputation of Lancashire lads and lassies in choral singing is well known. Mr. Dan Duxbury led his forces well—and to victory! What more could he desire? The pretty and quaint part-song, "It was a lover and his lass," set by Dr. Joseph C. Bridge (of Chester), brother of Dr. "Westminster"

Bridge, and written in the old English pastoral style, was very charmingly and daintily rendered. We were soon back again at Northampton, however, when the next choir—Queen's Road Wesleyan—from that town stood before the judge. Mr. James Rogers, the conductor, has, we believe, an excellent local reputation as a brass-band conductor, and has won many prizes in brass-band competitions. The selected piece, "The river floweth free, my love," by Dr. Roland Rogers, was, we venture to think, taken too slowly—it seemed a somewhat sluggish river—but the choir showed some good points. London, as represented by the Fulham Congregational Choir (Mr. J. W. Archer), was not able to hold its own against the provincials. Their selected part-song, Pinsuti's "Spring song," lost all its natural vigour by being taken four beats in a bar, instead of two. Rhythm is very important; unfortunately it is too often overlooked.

One or two practical suggestions arising out of the competitions may be offered with all due deference. Some of the conductors seemed as though they thought they were conducting the Handel Festival Choir, so great was the sweep of their batons. The important matter of word-pronunciation should receive greater attention—especially in regard to the vowel sounds and final consonants. I heard "appoint'd" and "rais'd." Not only phrasing, contrasts of tone, etc., should receive—as they doubtless did—most careful attention, but the choirs should be so trained as to get all the *poetry* they possibly can out of the music. They should also be stimulated to get behind the mere crotchets and quavers, and should spare no pains to extract from the music that artistic charm and beauty which is as the hidden meaning of the heart. Some of the choirs did not seem to be used to the pitch of the pianoforte; and a few of the accompanists did not realise that the size of the room required a fuller tone from the instrument to support the singers. It is worthy of remark that of the eight selected pieces, no less than half were by Pinsuti.

Such a delicate subject as that of feminine attire is beyond the purview of one of the sterner sex; but, judging from the sombre costumes worn by most of the lady singers, I could not help thinking that the choirs might have hailed from the Black Country. That, however, by the way—not of reproof, but of the observation of the scribe. There was great rejoicing on the part of Rushden and Burnley when Dr. Turpin, in a few well chosen words, declared them the prize winners in classes B and A respectively.

The huge Handel orchestra was the scene of great animation as the choirs were assembling for the event of the day—the eighth great concert of 4,000 singers. It was an impressive sight. Here, raised tier upon tier, was the great army of choristers, from all parts of the country, and representing various denominations, who "with heart and soul and voice," were met together to unite in a grand outburst of harmonious song. The seating of such a great concourse of people would seem to be no easy matter; but so perfect were the arrangements of the stewards that not the slightest difficulty was apparent.

Before proceeding to give a detailed account of the renderings of the various numbers in the programme, it may be convenient to record the general impressions of the concert. First, as to the conductor. Mr. Minshall brought to his task a ripe experience in handling huge masses of singers. Moreover, he had full confidence in his great choir, and the singers had every confidence in their leader; such an *entente cordiale* was a very important factor towards attaining the goal of success. The same clear beat as of old was strongly in evidence, and no singer who was worth his salt could fail to benefit by following the steady sweep of Mr. Minshall's baton. The organ

was in the capable hands of Mr. Arthur Briscoe, who has rendered good service on similar former occasions. Only those who have passed through the trying ordeal of playing at these great choral gatherings, and who have experienced the anxieties and responsibilities of this post, can realise the difficulties which beset the accompanying organist at such a time, especially when the somewhat unmanageable character of the Crystal Palace organ is taken into account. Mr. Briscoe seemed to be rather fond of the mixtures, which on this particular organ are somewhat disagreeably prominent, unless they are well covered by other stops. It is almost impossible to judge of the effect of the full organ, or loud-toned stops, when one is seated at the keyboard, as the organ "tells out" with terrific force, especially when the "reeds" are drawn. The diapason tone, pure and simple,—the true genius of the organ—is always welcome.

The orchestral band of the Union—numbering, according to the official list, sixty players—rendered excellent service in their two selections, and in accompanying some of the vocal pieces. This is a useful and desirable adjunct of the Union, and should be carefully fostered, as we are sure it is, under the enthusiastic direction of Mr. T. R. Croger. Some amateur orchestras may be said, as regards the players on the stringed instruments, to have only a scraping acquaintance with their instruments, but the orchestra of the Nonconformist Choir Union cannot be placed in that category. Last, but by no means least, is the choir of 3,875 singers! The voices of the sopranos were as bright as most of their hats, and that is saying a great deal. Some of them—the ladies, not the hats—found the high pitch rather trying. The altos were numerically weak, but their tone was of excellent quality. The tenors—what shall we say of them? They pursued the even tenor of their ways to the satisfaction of those who were privileged to hear them. The basses worthily maintained their reputation for grand, majestic singing, though we thought their low notes were rather weak, which may be accounted for by the presence of a large number of younger men, possessing light baritone voices.

The programme was agreeably varied, and, on the whole, the pieces were discreetly chosen; but we venture to suggest that so essentially a feature of Nonconformist church music as a hymn tune should have been included in the selection. A tune such as "Bedford," in its original *triple* rhythm, clothed in simple diatonic harmonies and sung slowly by 4,000 voices, would have a magnificent effect.

Mr. Minshall, on mounting the rostrum at four o'clock, was greeted with a ringing cheer, and the concert at once began. The opening piece, appropriately enough, was the prize anthem, "Let the righteous be glad," composed by Mr. R. F. Lloyd, Mus.Bac.Lond. This work, with its *fugato* in the closing section, and its well-contrasted slow movement, showed the choir to its fullest advantage, and it was sung with great spirit and feeling. Next followed Mendelssohn's setting of Psalm xiii., "Lord, how long wilt Thou forget me?" an historical account of which, by Mr. F. G. Edwards, appeared in the NONCONFORMIST MUSICAL JOURNAL of May last. The solos in the Psalm were sung by Madame Belle Cole, whose fine voice and cultivated style did full justice to the music. We thought the orchestral bass, even in the solo portions, might have been strengthened by the pedal notes of the organ. Mendelssohn's organ parts to his oratorios should be studied by every organist, for many reasons; and, in illustration of our point, we may point to an instance of very charming effect he produces in the air "Jerusalem" (*St. Paul*), where, at the return of the subject, the double basses of the orchestra are reinforced by the 16 feet pedal notes of the organ. The

last movement, which Mendelssohn called the "gingerbread nut" of the composition, proved rather a hard nut for the singers to crack. A Frenchman, upon being asked to define a *fugue*, replied, "A fugue is a composition in which all the parts run away from each other, and the hearer from them all!" Whatever may have been the tendency of the singers on the present occasion to agree with the Frenchman's definition, the audience resolutely kept their seats. It is a serious question, however, whether rapid and fugal movements should be chosen for such occasions when there is no opportunity for combined rehearsal, and music of this kind is quite out of the run of ordinary church choirs.

The orchestra (conducted by Mr. T. R. Croger) spiritedly played "The Bride's March" (*Rebekah*), by the late Sir Joseph Barnby, doubtless chosen as a tribute of respect to that lamented composer. Then followed one of the most popular numbers of the programme, a setting of Dr. Bonar's well-known words, "I heard the voice of Jesus say," by Mr. Minshall. This simple and devotional work was carefully and feelingly rendered by the great army of singers, and was received with great applause. Gounod's *Nazareth*, well sung by Mr. Alexander Tucker, followed. The orchestral accompaniments to this song are trivial; but some amends were made in the fine outburst of the basses in the unisonal chorus to the last verse, in which the organ was also heard. An unaccompanied anthem, "Blessed are the merciful," by Mr. G. Rayleigh Vicars, came as a pleasant feature of the concert. The choir seemed to enjoy this smooth and melodious piece of vocal writing, and no doubt the anthem will be sung again and again by the individual choirs in their own churches, and always with acceptance. A full anthem, broad in effect and giving ample scope to the choir, followed. It was the composition of the esteemed organist of the day, Mr. Arthur Briscoe. The programme was divided by the presentation of the prizes to the successful choirs, which duty was gracefully discharged by Miss Minshall, daughter of the Chairman of the Union. The winning choir (Burnley) in Class A sang with much refinement one of their test pieces, "It was a lover and his lass," by Dr. J. C. Bridge.

The remainder of the programme does not call for lengthened remark, even if our space permitted. The unaccompanied part-songs were: Barnby's "While youthful sports;" Iliffe's "Softly the moonlight;" McKendrick's prize part-song, "The west wind;" Wareing's "O'er the woodland chase;" and Wood's bold setting of "Full fathom five." In all of these the choir showed that it was composed of excellent material, and that the singers were not dependent upon instrumental aid.

The orchestra played Gounod's bright overture "Mirella" with great credit, and accompanied Madame Belle Cole in Gorring Thomas's "Oh! my heart is weary" (*Nadesha*)—which was charmingly sung. Mr. Tucker sang Loder's once popular song, "The Diver." He finished on the low E flat with ease, and no doubt he could have given divers reasons why—diver-like—he did not descend to the deep C.

In concluding this record of the day's proceedings, so far as it concerned the Nonconformist Choir Union, we may say that it was creditable from first to last to all concerned. "Success" seems to be the watchword of the Union, and on no occasion could it be more appropriately applied than on the occasion of its Eighth Festival.

One name stands out prominently in connection with these great annual gatherings, that of the Hon. Secretary of the Union, Mr. T. R. Croger, whose self-denying labours, courtesy, and business-like capacity deserve the fullest recognition.

The official numbers attending the Palace were :—				
Paid on admission	..	..	..	6,914
Season-ticket holders	..	..	..	5,758
Choir	..	..	..	3,875
Total	..	..	..	<u>16,547</u>

DR. TURPIN'S NOTES ON THE COMPETITIONS.

THE first qualifying evidence of the general excellence of the choral performances of the choirs taking part in the competitions, was the high level of marks obtained under some of the test headings, as : Balance and quality of voices; accuracy, and correctness of intonation; maintenance of pitch; keeping time; judgment in taking breath, and phrasing; expression; and the general effect produced. Of course, there were considerable differences, and it was clear in some cases that the choirs were naturally suffering from heat and fatigue, consequent upon long journeys at untimely hours. The direction of the various choirs invariably displayed great tact and sound judgment. It may, however, be remarked, that in Class B, the first choir shewed that the time of the anthem test, though well representing the metronome measurement, was a shade too slow for the sustaining power of a comparatively small choir. On the other hand, choir No. 2, in the same class took the same piece a thought too fast. Some judgment should be exercised in this direction, based upon the strength of the choir, the balance of voices, and trained powers in sustaining *forte* and *piano* harmonies. The fourth choir in this contest suffered manifestly from the presence of overtired voices, and was unable to do itself anything like full justice. The excellent singing of choir No. 3 (Rushden) secured a well-deserved victory, and displayed qualities of a high order.

Naturally, the standards of the choirs taking part in class A, and their greater numerical strength produced manifestly good results. All the performances of this group of choirs were in every way excellent, and crowned in excellence by the superb and highly finished singing of the second choir (Burnley). It would, indeed, be difficult to exceed the beauty, accuracy, variety of expression and admirable general effect of the music produced by this fine choir. A second glance at the marks given indicates the duty of bestowing in some cases high, and in every case, earnest commendation.

Such performances abundantly prove the importance and excellence of the work being done by the union of our Nonconformist choirs; and it is clear that some of the best choral bodies, devoted more especially to the study of worship music, are growing under the auspices of the Union. Another important feature of the work is the preservation and development of choirs of mixed voices. It may be well to suggest to all choirs more attention to pronunciation of words; a study not only essential from the verbal point of sight, but helpful in strengthening and improving voices. Rhythmic phrasing is another subject deserving more general consideration. One more suggestion may well be directed to the important matter of taking breath fully, and at the right phrasing points; and in this connection it should be remembered that to the performer a *piano* is a sentence to be delivered, not as a matter of repose, but expressed in sounds of full breathing repressed and reserved power. These remarks are ventured upon in the belief that well meant criticism is never out of place where conscientious praise is well deserved.

Causerie of the Month.

SOME critics have recently shown a disposition to belittle Mendelssohn. It is fifty years since his great oratorio, one of his last works, was first performed, and the majority of sensible Christians are in a mood to remember the fact, and to do honour to the composer's memory. The present moment is therefore the fit occasion for venting cheap sneers, and for instituting absurd comparisons between Mendelssohn and other composers, to the depreciation of the former. "Weak and exquisite" are terms they apply to him, contrasting him with the Titanic muscularity of Beethoven; just as literary critics gibe at Tennyson and find praise for none but the robuster Browning. But these gentlemen forget that Mendelssohn died young. Born in the same year as Mr. Gladstone, Felix had done his work and taken his wages before Gladstone had ceased to be "the rising hope of the stern unbending Tories." Thirty-eight years of happy life, and "the blind Fury with the abhorred shears slit his thin-spun life." "But not the praise." "Yes, the praise, too," say these critics. "He scorned no delights; he lived no laborious days; he was just a trifler, a butterfly flitting lightly from flower to flower, and as little missed by the discerning ones as the moth of a summer."

*
There is an aspect which makes havoc of the deprecator—he died young. His disposition was a singularly happy one. With high spirits, troops of friends, and no cares, his life was the life of a happy growing child, expanding in vigour and joyousness, untouched by the chill hand of penury, the blighting frost of disillusion, the withering breath of despair. What wonder then that his work is buoyant, instant with health, joy, fun, faith, hope, love! Nothing else could be expected, nothing else wished for. His work reveals him, just as the music of Beethoven is a transcript of that labouring, wrestling, heroic soul.

*
The case is parallel in literary history. If Milton had died in the year 1620, a subsequent critic might have complained that he had left nothing that entitled him to rank among the immortals. Sweetness, melody, ingenuity, purity of thought and felicity in expression—these are there; but no epic loftiness and grandeur. Milton was just of age when he wrote "Lycidas"; he was entering his sixtieth year before "Paradise Lost" was published. Or take a greater than Milton—Shakespeare himself. What had he written at thirty-eight? His histories, his gayest comedies, and that sublime poem of tragic young love, "Romeo and Juliet." But it is not these that bid us regard Shakespeare as little lower than the angels. Without the Roman trilogy, "Coriolanus," "Cæsar," and "Anthony and Cleopatra"; without "Measure for Measure" and "The Merchant of Venice"; above all, without "Hamlet," "Macbeth," and "Lear," our admiration and boast would but half have been justified. And yet, how very foolish to belittle the earlier works! "Lear," like "Samson Agonistes," could only have come into being with the throes of a mighty soul, complex in experience, racked to straining-point. Who would ever have predicted that the Shake-

speare of "Twelfth Night," or the Milton of "L'Allegro," would give to the world such masterpieces of pathos and passion as "Samson" and "Lear"?

*
Mendelssohn, if he had lived longer, might perchance have developed as Milton and Shakespeare developed. His work touches consistently a high level; there is no need to suppose that it had touched the highest. But that is idle speculation. What he has left endears him to us. This world is not so perfectly cheerful a place that we can afford to neglect or despise a happy soul when we see it. There are even some of us who would fain leave the strenuous, the forceful, the cataclysmatic; would stay aloof from the dust and the turmoil and hold gay and superficial (if you please) converse in the armchairs by the fire. And a possible attitude towards Mendelssohn is expressed in a line of a famous and neglected English tragedy—

"Cover his face: mine eyes dazzle: he died young."

*

I have once or twice in this random column hinted at my admiration for Robert Browning. Of all writers since Shakespeare, I suppose, none has so resembled Shakespeare in largeness of outlook and universality of genius as Browning—and, let me add, George Meredith. But I think I have detected one instance in Browning of a wholly false perception of human character. In his little poem of forty-five lines, entitled, "A Toccata of Galuppi's," he meditates on the "old cold music" of one Baldassaro Galuppi, a Venetian. He pictures the old musician playing to the gay company at a masked ball; and of the young people "taking their pleasure when the sea was warm in May," he says—

"Well, and it was graceful of them—they'd break talk off and afford—

She, to bite her mask, black velvet—he, to finger on his sword,

While you sat and played Tocattas, stately at the clavichord.

"Oh, they praised you, I dare say!
'Brave Galuppi! that was music! good alike at grave and gay!'

I can always leave off talking when I hear a master play!"

Now—I call humanity to witness—does Browning here show a knowledge of human nature? Did ever young people, in spite of "lesser thirds so plaintive, sixths diminished, suspensions, commiserating sevenths," leave their conversation and their kisses to hear an old fellow strum the clavichord?

*

Human nature, as the parsons and the critics are always telling us, is the same yesterday, to-day, and for ever. That it has ever been the same in regard to this bad habit of talking through music is pretty clearly shown by a sentence in the apocryphal scripture known as "The Wisdom of Jesus the Son of Sirach," written some 2,000 years before the birth of Browning. Here it is:—

"Hinder not music: pour not out talk where there is a performance of music, and display not thy wisdom out of season."

And what follows is so pretty, that I cannot do better than end my chat this month with the quotation—

"As a signet of carbuncle
In a setting of gold,
So is a concert of music in a banquet of wine."

"As a signet of emerald
In a work of gold,
So is a strain of music with pleasant wine."

CORNO INGLESE.

LONDON SUNDAY SCHOOL CHOIR.

THE twenty-fourth annual festival was held at the Crystal Palace on the 17th, and was as interesting and enthusiastic as ever. The Palace was thronged with little folk throughout the day.

The first concert by 6,000 juveniles was given at one o'clock, when very suitable pieces were charmingly sung under the able conductorship of Mr. J. Rowley, Mr. Horace G. Holmes presiding at the organ with his usual skill. Probably the most successful piece was the air, "Angels ever bright and fair," which was encored; but the whole programme was much enjoyed.

At four o'clock the select choir appeared on the orchestra to give their concert of more elaborate music. We were glad to notice more tenors and basses than usual, which gave a better balance to the choir. On the other hand, there was a falling off in trebles and contraltos. The choir as a whole was good, the trebles especially being very bright. All the choristers sang intelligently throughout, and gained much applause. The "leads" were occasionally not taken up promptly, the basses especially being at fault.

The first part of the programme was sacred. Two hymns were carefully sung. A bold anthem, "O come, let us sing to the Lord" (Tours), was excellently given. A somewhat noisy "Jubilate" by Dr. Jordan lacked steadiness. Barnby's well-known anthem, "Break forth into joy," was very effective, though a little quicker *tempo* at the start would have been better. "To Thee, great Lord" so much pleased the audience that an encore was given.

In the second part, Leslie's beautiful part-song "Homeward," Pinsuti's "In this hour of softened splendour," and "The Carnovale," were the most pleasing items, the first two being rendered most creditably. That these young singers can be got to sing with so much expression and in such good style, clearly shows what excellent work is being done.

We could not help missing the familiar face of the veteran conductor, Mr. Luther Hinton, who for over twenty years has worked hard and very successfully on behalf of this choir. Unhappily, owing to ill-health, he could not conduct this concert. We sincerely trust he may soon be restored to his usual good health, and that he may resume his position as conductor. Mr. Hinton was present, and as soon as his genial face was observed by his choristers, they gave him a most hearty and well-deserved reception. Mr. Whiteman conducted, and from beginning to end showed considerable skill in his new position.

In place of Mr. David Davies, who has resigned, Mr. Josiah Booth presided at the organ. The Council are fortunate in securing a gentleman of Mr. Booth's ability to succeed Mr. Davies. He gave plenty of support to the voices. He will no doubt feel more at home at this somewhat complex organ at the next festival.

During the proceedings the Choir Band united with

the Crystal Palace Orchestra in rendering several pieces under the conductorship of Mr. David M. Davis.

Mrs. Mary Layton, F.R.C.O., and Dr. Warwick Jordan gave organ recitals during the day.

The energetic and highly-esteemed secretary, Mr. Barnard was, at his post as usual, and carried out all the arrangements in a very satisfactory manner.

Development of Church Music.

MUSIC has occupied an important part in church service from the first century; and its intricate and varied development, more especially in later times, has kept pace with the harmonious and elaborate development of the Church's liturgy and ritual. That music has ever been deemed a vital and essential feature in divine worship is attested by this one fact, if by no other, that during all the life of the Christian Church, men have expended studious and loving care upon the expanding and perfecting of that divine art whereby grateful congregations shall the more worthily "sing unto the Lord a new song."

The later phases of this musical development in Church worship are naturally more interesting, because richer and more advanced, than of more primitive periods. At the beginning of the eleventh century the Gregorian style of chanting was almost universally used in the Church. These old melodies, coming down from Jewish or from heathen sources, or more probably from both, had always been sung in unison. The effect must certainly have been intolerably monotonous; but the introduction of the organ, on which, in spite of all its defects, it was not only possible but natural to strike two or more tones at the same time, brought with it the idea of harmony; and with the development of harmony we see a wonderfully rapid and complete revolution in the growth of music as an art. The discovery of the law of the attraction of gravitation did not effect a greater revolution in natural science than that which was inaugurated in music by the introduction of this new idea.

To Guido of Arezzo, a Benedictine monk who lived in the early part of the eleventh century, belongs the credit of the first systematic, practical work toward the advancement of ideas of harmony; and it was he who invented the lines of the staff, and the intervals or spaces between them, and thus fixed the principle of modern notation. To Franco of Cologne, who lived in the twelfth century, a scarcely less important work is attributed; for while it cannot be supposed that he invented the idea of rhythm and measure in music, he certainly introduced regularity and system into the use of marks for the indication of the length of musical notes.

We see, then, in the work of these two men, or at least of the schools to which they belonged, the introduction, in clear and comprehensible forms, of the two most important elements of modern music—which, strange to say, seem almost to have been ignored in the music of the ancients. The principles of harmony and rhythm once put in shape, it is wonderful to note how rapidly they were disseminated all over Europe. Especially was this true of the former. Harmony became the rage of the musicians of that period, to the utter neglect of melody, and their compositions soon

became mere competitions in the writing of difficult and intricate harmonic puzzles. One writer of that day exclaims plaintively: "It is their happiness to contrive that while one is singing Sanctus, the other should say Sabaoth, and a third, Gloria Tua, with certain howls, bellowings, and guttural sounds; so that they more resemble cats in January than flowers in May." John de Muris complains that "if they accord, it is by chance. Their voices wander about the tune or plain song without rule, trusting to Providence for their coincidence. They throw sounds about at random, as awkward people throw stones at a mark, without hitting it once in a hundred times."

Yet along with these absurdities there was good substantial growth, as is attested by the fact that one of the highest modern authorities in such matters gives it as his opinion that the art of harmony was carried by the end of the sixteenth century to "as high a pitch of perfection as seems to us possible."

But with the loss of melody, which is the very life of music, the divine art, which had formerly been so helpful in the work of the Church, was fast growing into disrepute. Credit must be given to the Roman Church for taking a decided stand against the growing corruptions in that important element of her worship. The Council of Trent passed a decree, which amounted almost to the decision that music should be banished from the services of the Church; and eight cardinals were authorised by the Pope, in 1563, to carry out the designs of the Council. Fortunately for the Church, and for the destiny of music, Palestrina was selected to write a mass, as an experiment from which it could be decided whether or not the soul of music had fled from the world; and he proved more than equal to the emergency. Instead of one mass, he composed a series of three. The enthusiastic reception of these wonderful compositions marks an epoch in the history of music. The delighted Pope, Pius IV., declared that "it must have been some such music as the apostle of the Apocalypse heard sung by the triumphant hosts of angels in the new Jerusalem."

Beginning with the sixteenth century, music became less and less the exclusive property of the Church. The ancient songs of minstrels, of troubadours, and of German minnesängers gave place to the madrigals, part songs, and other secular music of such masters as Gibbons, Tallis, and especially of Purcell; and by the beginning of the nineteenth century the opera reached a high state—perhaps its highest state—of excellence and popularity in the hands of men like Handel, Mozart, Rossini, Donizetti, Flotow, Gluck, and many others.—*Churchman.*

How MUSIC AFFECTS DIFFERENT INDIVIDUALS.—Berlioz's whole being vibrated when listening to music, expressing it as he does: "My blood circulates more quickly, and my pulse beats faster." It is said that the English army, after partial defeat at Quebec in 1768, turned and was led to victory by the music of the Scotch pipers. A German historian declares that the "Marseillaise" caused the loss of fifty thousand German soldiers. It is said that Mehlbrau was thrown into convulsions upon hearing "Beethoven's Symphony" for the first time. Paulinus tells of a man who invariably vomited when listening to music.

Thomas Hawkes : His Psalmody ;
OR, TEN MINUTES WITH AN OLD TUNE
BOOK.

By ORLANDO A. MANSFIELD, Mus.Doc.T.U.T., L.Mus.L.C.M.,
 F.R.C.O., L.T.C.L.; Author of "The Student's Harmony,"
 etc., etc.

SOME fifteen or sixteen years ago the writer of this article was unexpectedly called upon to conduct a musical service in the Nonconformist chapel of a little Wiltshire village not far from the borders of East Somerset. The Bristol Tune Book, just then rejoicing in its enlarged edition, had been adopted for some little time in the humble sanctuary; but, on making inquiries as to the tune book previously in use, the writer was shown and presented with a copy of the work which forms the subject of this article. Perceiving with the keen eye of a bibliophilist that the book, apart from any question as to its intrinsic value, was of more than sufficient interest to justify its retention on his book-shelves, the writer of this sketch has never parted with the volume, but upon closer inspection, has deemed the work worthy of a better binding than the once substantial but then tattered cloth cover in which it was encased when presented to him.

To some of our readers the mention of Hawkes's Psalmody will not be as the setting forth of strange gods, seeing that we alluded to the work in our article on The History of Hymn Tune Notation, which appeared in the NONCONFORMIST MUSICAL JOURNAL no further back than October, 1895. Apart, however, from the reference there made, we believe that a large number of our readers cannot possibly be acquainted with a work which, published more than half a century ago, is now entirely out of print, and never enjoyed a very extensive sale. We therefore venture to hope that the charm of novelty produced by making acquaintance with a comparatively unknown work, will, even though such acquaintance be made through the medium of a written description, compensate our readers for their anticipated forbearance with the writer's imperfect execution of his self-imposed task.

Hawkes's Psalmody appeared in 1833 in the form of an oblong folio of about 400 pages, bound in substantial cloth covers. The local publisher was a Mr. Whitehorn, of Watchet, upon whose premises the whole of the printing and binding was done, and done in a most superior manner, the type being remarkably clear, the spacing of the matter excellent, and the paper thick and durable. The London agents for the work were Simpkin and Marshall, but copies were kept on sale at the Wesleyan Book Room, then located at No. 66, Paternoster Row.

The contents and design of the psalmody as well as the names of its literary and musical editors, may be gathered from the title-page, which we quote *in extenso*: "A Collection of Tunes; comprising the most approved standard, with a great variety of original compositions; adapted to the hymns in use by the Wesleyan Methodist Societies; arranged in classes, and designed for choirs and congregations, by Thomas Hawkes, of Williton, Somerset, Land Agent and Surveyor. The whole revised and corrected by Mr.

George Gay, Organist of Corsham Chapel, Wilts, Author of 'Fifty Psalm and Hymn Tunes, seven Set Pieces, and a Canon' (in one volume), and several Anthems on loose sheets."

Desirous of knowing something more about the authors of this work, the writer placed himself in communication with the courteous Book Steward of the Wesleyan Conference Office, the Rev. Charles H. Kelly, who kindly referred him on to the Rev. Samuel Wilkes, the Superintendent Minister at Williton, stating at the same time Hawkes' Tunes had been out of print many years. Although Mr. Wilkes had only been stationed at Williton a comparatively short time, he immediately advised us as to the existence and present connection with Williton Methodism, of a son of the original Thomas Hawkes, and most kindly spent much valuable time in placing us in direct communication with the former gentleman. From the copious information then most courteously placed at our disposal by the present Mr. Thomas Hawkes, who was about ten years of age at the time of the compilation of his father's book, we gather that the firm of Hawkes and Andrew, now carrying on the business of land agents and surveyors at Williton, consists of the son and grandson of the original Thomas Hawkes, the business being conducted in the same office, and the present Mr. Hawkes occupying the same house, as that once tenanted by the compiler of Hawkes's Tunes. Although so young when his father's work appeared, Mr. Thomas Hawkes says, "All that I remember about it would make a considerable book." Speaking of his father, he describes him as "a very earnest Wesleyan Methodist," and although a self-made man and not a scientific musician, "a very persevering amateur," who "played the flute and the violoncello correctly, and was a good singer." From these graphic touches we can plainly see that Thomas Hawkes, senior, was no mean man, but deserves to be remembered as a noble representative of a class of men whose native intelligence and moral worth made them, in their day, the glory and the strength of rural Nonconformity. Continuing, Mr. T. Hawkes says, "It was my father's earnest and devout desire to improve congregational singing, combined with his wonderful energy and assiduity, that led him to undertake the work of compiling his Tune Book, and to incur the cost of it. I am sure he could not have expected to make any profit by it, and I believe the result must have been a loss of at least £500." Evidently "there were giants in the earth in those days," for where is now the Nonconformist layman who would sink £500 on behalf of the so-called congregational singing, of which there is so much glib and idle talk? Unfortunately for its own credit, the Methodism of his day did not hold out a helping hand to Thomas Hawkes in his disinterested venture, although the work was dedicated to the Rev. Robert Newton, the then President of the Wesleyan Conference, "in the hope, that under his sanction, and with the co-operation of the other ministers in the Wesleyan connection, it may tend to the improvement of singing in congregations, and so to advance the glory of God," and although Hawkes contributed a copy of his tunes "towards the outfit of

every missionary sent out by the Wesleyan Methodist Society during a considerable period." As Mr. T. Hawkes wisely points out, the nature of the dedication of the work very largely excluded it from the Established Church service of that day, while the price of the work, its large number of tunes, and its lack of an organ part, militated against its general acceptance and its permanent popularity.

(To be continued.)

Nonconformist Church Organs.

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7. Mixture, 3 ranks	Various
8. Trumpet	8 feet

Swell Organ. CC to G, 56 notes.

9. Lieblich Gedact	15 "
10. Violin Diapason	...	...	...	...	8 "
11. Rohr Flöte	...	...	...	...	8 "
12. Salicional	...	...	...	...	8 "
13. Vox Angelica	...	...	...	...	8 "
14. Gemshorn	...	...	...	...	4 "
15. Piccolo	...	...	...	...	2 "
16. Mixture, 3 ranks	...	...	...	...	Various
17. Cornopean	...	...	...	...	8 feet
18. Oboe	...	...	...	...	8 "

Pedal Organ. CCC to F, 30 notes.

19. Open Diapason	...	...	...	16 "
20. Bourdon	...	...	...	16 "

Couplers.

21. Swell to Great.	22. Swell to Pedal.
23. Great to Pedal.	

Accessories.

Three Composition Pedals to Great Organ.

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Tubular Pneumatic Action to Pedals.

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Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

HAMMERSMITH.—A composition, "Elysia," in waltz time, by Mr. C. G. Bell, organist of Albion Congregational Church, is being played by the band at the Empire of India Exhibition.

LEWISHAM.—On Wednesday, the 17th ult., a two-manual organ, built by Mr. Alfred Monk in the Albernon Road Congregational Church, was opened by Mr. E. Minshall, who gave a recital. Mrs. Claydon sang "The Minster Gate" with much expression. Mrs. Meakins gave an excellent rendering of "Heaven and Earth." The duet "Children, pray this love to cherish," sung by these two ladies, was much appreciated. Mr. Howe in "If with all your hearts," and Mr. Owen in "The people that walked in darkness" were very successful. The choir sang with much expression and precision several anthems, and were deservedly applauded. The pastor, the Rev. G. Lyon

Turner, M.A., presided. The proceedings were characterised by much heartiness.

WESTMINSTER.—On Sunday evening, the 14th ult., a musical service was held in Westminster Chapel, when some members of the Nonconformist Choir Union attended and rendered several of the anthems sung at the Crystal Palace the previous afternoon. Mr. Ernest W. E. Blandford presided at the organ very efficiently, and Mr. E. Minshall conducted. Mr. Alexander Tucker's rendering of "Knocking" was very impressive. The new pastor, the Rev. Richard West-rope, gave an address.

PROVINCIAL.

LINDLEY, NEAR HUDDERSFIELD.—On Sunday, 14th ult., the anniversary services in connection with the Outlane Wesleyan Sunday School were held. Sermons were preached morning and afternoon by the Rev. S. Forrest, of Gledholt, and in the evening by the Rev. C. Buzzia, of Lindley. Special hymns and anthems were splendidly sung by the scholars and choir, the latter being considerably augmented for the occasion by musical friends from various places of worship in the district. The anthems were: Recit., "In splendour bright;" chorus, "The heavens are telling" (*Creation*), the trio parts in which were rendered by Mrs. Hoyle and Messrs. T. Hallas and E. Pearson; "Of stars the fairest" (*Creation*), the solos and duet being rendered by Mrs. Stephenson and Mr. Ellis Pearson. Mr. J. W. Batley presided at the organ. There was also an efficient orchestral band, which added considerably to the grandeur of the services, the success of the musical part of which reflected great credit on the conductor, Mr. Eli Pilling. The evening service was brought to a close by a grand rendering of Handel's "Hallelujah" chorus. The collections for the day were £40 6s.

HARROGATE.—The various praiseworthy attempts to provide a musical service at the Congregational Church have seldom proved so successful as the one held Sunday afternoon, the 14th ult., when the choir, largely augmented, gave a very satisfactory performance of Mendelssohn's *Hymn of Praise* and an anthem (composed by Mr. C. L. Naylor), "Lead, Kindly Light." The principals were: Miss Fanny Sellers, Miss E. Ellerker, and Mr. J. Siddle (tenor). Mr. Patrick, A.R.C.O., presided at the organ, and the whole were under the direction and conductorship of Mr. G. Musgrave, who, with his usual ability, made the most of the material at his command. The overture was judiciously cut, but sufficient was retained to give an opportunity to the organist for exhibiting his technique and ability. It is needless to say that Mr. Patrick made the most of the opportunity, and, indeed, throughout the performance played with care and judgment. Miss Sellers was in excellent voice, and the parts allotted to her were sung in admirable style. Particularly pleasing was her rendering of "Praise thou the Lord." The most popular number is the duet, "I waited for the Lord," and in this both the executants gave evidence of great care; and, although Miss Ellerker's sweet voice was hardly powerful enough to maintain the balance against Miss Sellers and the chorus, yet she is to be congratulated on her share of the work. Mr. Siddle displayed a voice of fine quality, and his rendering of the two airs, "He counteth all your sorrows" and "The sorrows of death," reflect the highest credit on his ability. He infused a depth of feeling into the work which is seldom attained by amateurs, and in anywhere but a church would have received that recognition which he heartily deserved. Of the chorus much might be suggested, but the difficulties of getting the singers together for rehearsals during the fine summer nights is mainly responsible for what is attributable to insuffi-

ent practice. Their best effort was the chorale, "Let all men praise the Lord," but on the whole they acquitted themselves satisfactorily.

COLONIAL.

WELLINGTON (NEW ZEALAND).—Special anniversary services were held in the Congregational Church on Sunday, 26th April. In the morning the Rev. J. Guy preached an eloquent sermon, and the following music was rendered: Opening voluntary, "Sunday morning" (Dr. E. J. Hopkins); anthem, "Come, let us join our cheerful songs" (W. Henry Maxfield); concluding voluntary, "March" (Maughan Barnett). At the evening service the Rev. J. Reed Glasson (pastor of the church) preached on the subject of "The Church: true aims and genuine signs of prosperity." The opening voluntary was "Andante in C. major" (Dr. Wm. Spark); anthem, "The Lord is exalted" (West), "Offertoire in G" (L. Wély), and concluding voluntary, "Fanfare Triumphal" (Handel G. MacMaster). Special hymns were sung by a large choir, and Mr. W. A. Reid officiated at the organ at both services. On the Tuesday evening following a tea was held in the schoolroom, and thereafter a public meeting in the church. Several addresses were given by different ministers, and the following musical programme was carried out: Organ, Idylle, "At Evening" (Dudley Buck); anthem, "O Lord, I will praise Thee" (Orlando A. Mansfield); song, "The Holy City" (S. Adams); organ, "Allegretto" (A. Guilmant); anthem, "O taste and see" (Goss); organ, "1st Offertoire" (Hewlett); anthem, "Trust in the Lord with all thy heart" (Arthur Berridge); song, "Consider the lilies" (Glover); organ, "Civic March" (Frank N. Birchnell, Mus.Bac.). While Hewlett's fine offertoire was being played a collection was made to help defray the expenses in connection with the anniversary services; it realised £19 8s. The vocalists of the evening were Mr. Pearson and Miss Simpson, while Mr. W. A. Reid presided at the organ.

Correspondence.

CHOIR TREATS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I wish you would advocate that all choirs should have an annual treat given them by the chapel authorities. The choirs of almost all churches in the Church of England have an annual "outing," and surely Nonconformist choirs deserve it quite as much. To carry out efficiently the duties of a chorister means giving up a lot of time, and occasionally putting up with much inconvenience. Some little acknowledgment for all this seems desirable. I do not plead for much money being spent on an excursion, but a small sum per head would be sufficient to provide a picnic or something of that kind, which all singers would most certainly appreciate.—Yours, AN OLD CHORISTER.

HOW TO COMPILE A TUNE BOOK.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—In reading the note in this month's Journal of the Rev. G. S. Reaney's novel idea of compiling a tune book, I must say I felt indeed sorry to think a man holding such views should be placed in a position of power, especially in these days of good musical services. For one moment just fancy, melody without harmony—the soul gone, and the body left to mourn the loss of its partner and eventually succumb. Would the music at several of our leading London churches ever have reached the world-renowned popularity it has if it had not been for the grand harmony produced in the service of praise? Regarding the asking of our

popular comedians what is the secret of the people enjoying their tunes, which Mr. Reaney wishes to do to "develop" church music, I must say in this case it is not so much the music that takes hold as the words. The same remark applies to such songs as "The Better Land," "The Lost Chord," "The Star of Bethlehem," and "Ora Pro Nobis," for it is the words as well as the music that makes them popular.

Therefore I should advise Mr. Reaney to get good, suitably-composed tunes to hymns, of which there are plenty, and adopt them. I, for one, hope this gentleman will never be asked to serve on a committee to compile a tune book.—I am, yours,

FREDERICK CHARLES HARRISON.

Staccato Notes.

DR. CHAS. MACLEAN read a paper before the Musical Association on "Tendencies of Form as shown in the most Modern Compositions."

THE SOUTH WALES FESTIVAL was financially a failure. THE LINCOLN FESTIVAL was a success.

MR. LEWIS THOMAS, the well-known vocalist, died recently at the age of 70. He sang in the Temple Church Choir for thirty-eight years.

MR. W. H. CUMMINGS has been appointed Principal of the Guildhall School of Music. He is to be banqueted by his brother musicians and also by the professors of the School.

MADAME NORDICA has recently married Herr Z. Dörne, to whom she has been engaged for several years.

VERDI has given £16,000 towards the cost of the "House of Repose" for aged musicians.

DR. BRIDGE was the Adjudicator at the Powys Eisteddfod, held at Oswestry.

SIR AUGUSTUS HARRIS died at Folkestone on the 22nd ult.

To Correspondents.

AMATEUR.—We should advise you to go to the Royal Academy of Music, Tenterden Street, W.

J. J. B.—We cannot speak in high terms of the firm you name. Why not go to a firm of established reputation?

A. D. L.—We will consider your suggestion. Thanks.

The following are thanked for their communications:

—F. B. (Bury), S. W. T. (Shrewsbury), W. W. A. (Durham), B. R. (Derby), R. T. (Hereford), B. H. T. (Perth), E. T. (Salisbury).

Accidentals.

VIOLINIST (proudly): "The instrument I shall use at your house to-morrow evening, Mein Herr, is over two hundred years old."

Parvenu: "Oh, never mind that! It is good enough. No one will know the difference."

"THE audience is calling for you," said the young tragedian's manager.

"Are you sure I'm the person they want?"

"Of course."

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OTHER: "Is he such a fine singer as that?"

ONE: "No. Auctioneer."



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Andante. B. Jackson, F.R.C.O.

March, 1892, contains—

Andante in A. Arthur Berridge.
March in D. W. Henry Maxfield, Mus. Bac.

May, 1892, contains—

Prelude and Fugue in F. Bruce Steane, Mus. Bac.
Adagio. Geo. Shinn, Mus. Bac.

July, 1892, contains—

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September, 1892, contains—

Idyll—"An Eventide." Bruce Steane, Mus. Bac.
Introductions, Variations, and Fugue on the Hymn Tune "St. Alphege." W. Henry Maxfield, Mus. Bac.

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Intermezzo. Bruce Steane, Mus. Bac.
Postlude in G. H. Ernest Nichol, Mus. Bac.

January, 1893, contains—

Offertoire in G. J. P. Attwater.
Postlude. W. Porter, F.R.C.O.

March, 1893, contains—

Eventide. W. Henry Maxfield, Mus. Bac. (*Prize Composition*).
Adagio. W. Wright.
Interlude. J. P. Attwater.

May, 1893, contains—

Introduction, Variations, and Fugato on the Hymn Tune "Melcombe." Bruce Steane, Mus. Bac.
Andante con moto. J. P. Attwater.

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Prelude and Andante. Bruce Steane, Mus. Bac.
Song Without Words. Arthur Berridge.

September, 1893, contains—

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Introductory Voluntary. W. Wright.

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ent practice. Their best effort was the chorale, "Let all men praise the Lord," but on the whole they acquitted themselves satisfactorily.

COLONIAL.

WELLINGTON (NEW ZEALAND).—Special anniversary services were held in the Congregational Church on Sunday, 26th April. In the morning the Rev. J. Guy preached an eloquent sermon, and the following music was rendered: Opening voluntary, "Sunday morning" (Dr. E. J. Hopkins); anthem, "Come, let us join our cheerful songs" (W. Henry Maxfield); concluding voluntary, "March" (Maughan Barnett). At the evening service the Rev. J. Reed Glasson (pastor of the church) preached on the subject of "The Church: true aims and genuine signs of prosperity." The opening voluntary was "Andante in C. major" (Dr. Wm. Spark); anthem, "The Lord is exalted" (West), "Offertoire in G" (L. Wély), and concluding voluntary, "Fanfare Triumphal" (Handel G. MacMaster). Special hymns were sung by a large choir, and Mr. W. A. Reid officiated at the organ at both services. On the Tuesday evening following a tea was held in the schoolroom, and thereafter a public meeting in the church. Several addresses were given by different ministers, and the following musical programme was carried out: Organ, Idylle, "At Evening" (Dudley Buck); anthem, "O Lord, I will praise Thee" (Orlando A. Mansfield); song, "The Holy City" (S. Adams); organ, "Allegretto" (A. Guilmand); anthem, "O taste and see" (Goss); organ, "1st Offertoire" (Hewlett); anthem, "Trust in the Lord with all thy heart" (Arthur Berridge); song, "Consider the lilies" (Glover); organ, "Civic March" (Frank N. Birtchnell, Mus.Bac.). While Hewlett's fine offertoire was being played a collection was made to help defray the expenses in connection with the anniversary services; it realised £19 8s. The vocalists of the evening were Mr. Pearson and Miss Simpson, while Mr. W. A. Reid presided at the organ.

Correspondence.

CHOIR TREATS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I wish you would advocate that all choirs should have an annual treat given them by the chapel authorities. The choirs of almost all churches in the Church of England have an annual "outing," and surely Nonconformist choirs deserve it quite as much. To carry out efficiently the duties of a chorister means giving up a lot of time, and occasionally putting up with much inconvenience. Some little acknowledgement for all this seems desirable. I do not plead for much money being spent on an excursion, but a small sum per head would be sufficient to provide a picnic or something of that kind, which all singers would most certainly appreciate.—Yours, AN OLD CHORISTER.

HOW TO COMPILE A TUNE BOOK.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—In reading the note in this month's Journal of the Rev. G. S. Reaney's novel idea of compiling a tune book, I must say I felt indeed sorry to think a man holding such views should be placed in a position of power, especially in these days of good musical services. For one moment just fancy, melody without harmony—the soul gone, and the body left to mourn the loss of its partner and eventually succumb. Would the music at several of our leading London churches ever have reached the world-renowned popularity it has if it had not been for the grand harmony produced in the service of praise? Regarding the asking of our

popular comedians what is the secret of the people enjoying their tunes, which Mr. Reaney wishes to do to "develop" church music, I must say in this case it is not so much the music that takes hold as the words. The same remark applies to such songs as "The Better Land," "The Lost Chord," "The Star of Bethlehem," and "Ora Pro Nobis," for it is the words as well as the music that makes them popular.

Therefore I should advise Mr. Reaney to get good, suitably-composed tunes to hymns, of which there are plenty, and adopt them. I, for one, hope this gentleman will never be asked to serve on a committee to compile a tune book.—I am, yours,

FREDERICK CHARLES HARRISON.

Staccato Notes.

DR. CHAS. MACLEAN read a paper before the Musical Association on "Tendencies of Form as shown in the most Modern Compositions."

THE South Wales Festival was financially a failure. THE Lincoln Festival was a success.

MR. LEWIS THOMAS, the well-known vocalist, died recently at the age of 70. He sang in the Temple Church Choir for thirty-eight years.

MR. W. H. CUMMINGS has been appointed Principal of the Guildhall School of Music. He is to be banquetted by his brother musicians and also by the professors of the School.

MADAME NORDICA has recently married Herr Z. Dörne, to whom she has been engaged for several years.

VERDI has given £16,000 towards the cost of the "House of Repose" for aged musicians.

DR. BRIDGE was the Adjudicator at the Powys Eisteddfod, held at Oswestry.

SIR AUGUSTUS HARRIS died at Folkestone on the 22nd ult.

To Correspondents.

AMATEUR.—We should advise you to go to the Royal Academy of Music, Tenterden Street, W.

J. J. B.—We cannot speak in high terms of the firm you name. Why not go to a firm of established reputation?

A. D. L.—We will consider your suggestion. Thanks.

The following are thanked for their communications:—F. B. (Bury), S. W. T. (Shrewsbury), W. W. A. (Durham), B. R. (Derby), R. T. (Hereford), B. H. T. (Perth), E. T. (Salisbury).

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Andante. B. Jackson, F.R.C.O.

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March in D. W. Henry Maxfield, Mus. Bac.

May, 1892, contains—

Prelude and Fugue in F. Bruce Steane, Mus. Bac.
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